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than can be found in our present prosaic day. This piece was played with much success by the composer at his second Pianoforte Recital this season.

TONIC SOL-FA AGENCY, PATERNOSTER ROW.

The Musical Curriculum. For Solid and Symmetrical Acquirement in Pianoforte Playing, Singing, and Harmony. By George F. Root.

It is a recognised fact, that when a person undertakes to do a great many things, the chances are that he will do none of them thoroughly well. The long title of this work (of which we have only copied a portion) would lead many persons to imagine that nothing more than is contained in this Curriculum would be necessary to enable a student to become a perfect pianist, vocalist, and theorist. There can be no doubt, however, that, although the other subjects named are treated of in the course of the work, the chief desire of the author has been to write a good instruction-book for the pianoforte, and in this we may at once say that he has been very fairly successful. We do not see the great advantage of the familiar manner assumed by Mr. Root, either to his fellow-teachers or his pupils. A master should always make himself thoroughly liked by those who are placed under him for instruction; but a tolerably intelligent pupil always sees through anything that looks like *condescension*; and an affectation of simplicity is almost more wearying than an affectation of pedantry. To illustrate our meaning, we believe that it is much more effectual to teach the pupil merely the names of the notes than to speak to him thus: "The five long lines and their spaces do not afford places enough to represent all the tones we want to use, so that lines or spaces are frequently added. Either line or space might be taken to represent middle C, but in this book it will be represented by two places only, viz., the first short line below, and the first short line above." It will of course be seen that the student is afterwards told that when this note is written *below* the staff the treble clef is used, and when *above*, the bass clef; but this is surely not so easy as to teach the notes in the two staves separately as a task, then the leger lines, and *afterwards* to name the middle C as a starting-point. Mr. Root's method appears to us to compel the pupil to reason upon a fact before he has learned the fact. Apart from the peculiar style which we have mentioned, however—a style adopted throughout the book—there is much to commend, especially in the sound observations respecting the real aim of music, the necessity of duly comprehending the meaning of the composer, the method of practising, &c.; and most of the exercises and lessons are well arranged. The remarks on singing are, as we have said, scarcely equal to those on pianoforte playing; and the portion devoted to Harmony, although containing much that will be found useful, are scarcely well digested. For instance, the student is told that, in the key of C, he may play the triad of C and G; and then, by considering G as a new key-note, he may play the major triad of D, and "so pass from the key of C pleasantly to the key of G." To return to the key of C, he is informed that he has only to consider G as a dominant, and follow it by the triad of C. "If you wish to make *sure* that it is a dominant chord" (our author says) "I should advise you to put a seventh in it." Most assuredly, Mr. Root; for as it is by F sharp that you have passed into the key of G, it is only by F natural that you can pass back again. Some of the terms used, too, are somewhat ambiguous; as for example, the word "tone," to express a sound; and where "Suspensions" are first mentioned, we are told that when a passing note is dwelt upon and accented, it is called a "suspension." Abstractedly, of course, any note may be called a "suspension" which suspends another; but a "discord of suspension" is so thoroughly understood to mean a note held on from a chord to which it belongs into a chord to which it does not belong, that this explanation is apt to create a false impression in the mind of a student. With all its defects, however, the book is earnestly written; and the good

tendency of the advice to young students, which runs throughout the work, is by no means its least recommendation.

New Tunes to favourite Hymns, composed by William Jones and Thomas Camp. Published by the Authors.

A BATCH of ten hymn tunes, the joint production of two composers, whose names we do not remember to have seen before. These tunes are certainly welcome additions to the already well-stocked *repertoire*, if only for their genuine honest quality of workmanship. Where everything seems to have been done with such loving care, we feel it somewhat difficult to call attention to shortcomings; but, above all, we must be just; and therefore we feel bound to record our opinion that all the tunes are a little wanting in freshness, and one or two are decidedly faulty in accent. Apart from this, we have nothing to say that is not complimentary to Messrs. Jones and Camp.

W. R. BOWDEN: Oxford.

Twenty-two original Hymn Tunes. By two Oxford Graduates.

It is difficult to imagine what can have been the object these two Oxford graduates had in view when they decided upon publishing the twenty-two tunes now under notice; unless, indeed, they fancied that by bringing their music before the public, they would gain a reputation such as would serve to recommend them and their tunes to the compilers of Hymn Tune books. And if such compilers were wise, the two Oxford graduates would have no cause to go away ashamed; for, without doubt, there is much that is excellent in this little work, as well as much that is weak. Amongst the good tunes we may mention Chiswick, S. Bartholomew, Cheddon, S. Lucy, S. Ethelburga, Dentz, S. Genevieve, S. Edron, and the arrangement of "Ein Feste Burg," the melody of which is rather cleverly made to do duty in the bass. These are all thoroughly good tunes. Some of the others, are, if not altogether good, at least not bad; the principal fault being an overplus of sentimentalism, producing a somewhat sickly effect; but this we were rather prepared to find, seeing that some of the most popular collections of Hymn tunes, edited by professional musicians of the highest class, are not free from this fault. Under all circumstances, we consider it to be a healthy sign that two amateurs (for such we presume them to be), should produce a collection of tunes like this which would do no discredit to a professional musician.

OXFORD. AT THE CLARENDON PRESS.

A Treatise on Harmony. By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford.

THE author of this work tells us, in his preface, that for its publication he "must plead as his apology, the conviction that, although the existing treatises on the subject contain very much valuable matter, yet all seem to him to be either founded on erroneous principles, or faulty in arrangement." As similar reasons appear to have actuated most theorists in giving forth the result of their investigations to the world, we cannot but feel surprised how thoroughly the principles of Harmony appear to baffle the research of the many men who have brought knowledge, patience, and earnestness into their work; for in spite of the innumerable excellent books on the science, we can scarcely say that any one is universally accepted as an authority. Sir Gore Ouseley has long been known as an accomplished musician; and the situation which he holds in the University of Oxford may be accepted as a guarantee of the faith reposed in him. But, as we have before had occasion to remark, even the most subtle mathematicians have laid it down as a rule that any system of Harmony based upon the harmonics given forth by a string, must inevitably be false; and when, therefore, we take up a new work avowedly "founded upon nature," we know that, however cleverly the author may have worked out his

theory, the same objection must apply to it as to the many preceding treatises grounded upon the same principles. The foundation of the diatonic scale, for instance, is still a disputed point; and, although it is stated in the book before us that, in the scale of C, the first three notes are derived from C, and the second three from F, we have only a *Hexachord* before us, and there still remains that unfortunate seventh sound, which is so disconnected with the previous harmony, that our author very acutely remarks how appropriately it would appear, as a leading note, rather *below*, than *above*, the note from which the scale was started. It also appears strange that, in the preliminary explanations of the principles of Harmony, the natural series of harmonic sounds should be given; and that, although some of these are declared to be out of tune, they are afterwards accepted as component parts of a chord derived from the given generator. There can be no question of the excessive talent and research displayed in Dr. Day's treatise on Harmony, to which the author of the present work continually refers; but with us it has always appeared that the facts have been so continually made to accord with his theory that it creates a doubt whether, like our system of tuning by equal temperament, it is not better to acknowledge our defeat, and rest content with the admission that music cannot be ruled by the abstract laws of mathematics. When we consider, for example, how natural it appears that in passing from the first inversion of the subdominant triad to the dominant harmony, we should be able to flatten chromatically the bass note, and sharpen the sixth (a theory so admirably laid down by Dr. Crotch), it certainly does appear complicated that we should go to the *dominant of the dominant* of the key for the root; and that, even then, we should accept the bass note as a flat ninth on the dominant of the key it resolves to; so that this apparently simple harmony must actually be referred to a *double root* before it can be comprehended by the student. Again, in the desire to include many mere melodic notes in the harmony, continual difficulties arise, as in this instance, at page 204, from Handel's Funeral Anthem, where, after an attempt to force the G into the chord, as a major ninth from the root, requiring its usual resolution, the passage is left in doubt, as "an isolated example of *licence*, peculiar to Handel."

We have made these few observations upon the work submitted to us not with any desire to undervalue the merit of its contents (especially as we see in it a laudable desire to arrange a system of harmony which shall be logically deduced from defined premises), but simply to prove that it is no exception to those treatises on the science which, accepting "nature" as the guide, seem to be constantly falling back upon art for assistance. As a thoughtful, intelligent book by an earnest student, we confidently recommend Sir Gore Ouseley's work, but as a standard authority, from which there can be no appeal, we do not believe that it is destined to occupy a permanent place.

TO CORRESPONDENTS.

****** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. BIRD.—1. *The Two Trios are written for soft stops, and may be recommended for practical use.* 2. *Cooper's*

arrangement of Mendelssohn's "Hear, ye Israel," is the complete air; it is arranged on three staves, and is followed by the chorus, "Be not afraid." 3. *We cannot undertake to give an opinion on the relative merits of two arrangements of the same air, as both are good.*

G. B. S.—*Our correspondent must see that we cannot insert a criticism upon an artist written by a person so obviously interested; and there is nothing to show from what newspaper the paragraph forwarded to us is extracted.*

V. W.—*The anthem betrays utter ignorance of the primary rules of Harmony; consecutive fifths, and discords rising, abounding throughout the composition.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BALLARAT, VICTORIA.—The Ballarat Harmonic Society gave a Concert on Good Friday, the programme of which was appropriately devoted exclusively to sacred music. Rossini's *Stabat Mater*, and Mozart's *Twelfth Mass* were the works performed. The principal vocalists were Mrs. J. C. Ellis, of Melbourne, Miss Hoffmeister, Master T. Elliott, Messrs. D. Oliver, J. Lamble, P. Cazaly, and S. Lamble; and the band and chorus consisted of 120 performers. The solos were given generally with excellent effect; and the choruses throughout were rendered with accuracy and decision. Mr. A. T. Turner was conductor, Mr. T. King, leader, and Mrs. King presided at the organ.

BATH.—The Third Annual Festival of the Bath District Church Choral Association, was held in St. Mary's Church, Bathwick, on Tuesday, May 26th, and was in every respect a great success. There were twenty-seven choirs present, consisting of 439 voices; and the manner in which the singers kept together, showed that they had been well trained. The service was Anglican in the morning, and Gregorian in the afternoon. Dr. Monk's Unison Nicene Creed was the chief feature of the morning service; and the Anthem, by V. Novello, "The Lord is my strength," was very effectively given in the afternoon. Mr. Pearson, the Organist of St. Mary's, presided at the organ during the day; the Gregorians being accompanied by Mr. Hewitt, Organist of St. John's, and Choir-master to the Association. The offertories amounted to £36.

BEDFORD.—On Tuesday evening, the 9th ult., the members of the Bedford Amateur Musical Society gave their second Concert of the season at the Assembly Rooms. The programme was unusually attractive, the principal feature being Schiller's "Lay of the Bell" (*Andreas Romberg*), a composition with which the general public are not familiar, but which afforded the amateurs full scope for the display of those vocal and instrumental powers which have already established for them a well-merited reputation for assiduity, proficiency, and cultivated taste. The principal parts were most ably sustained by Miss Brereton, Miss Lucas, Miss Sirett, Miss Green, Miss Mc'Lellan, Mrs. Saunders, Messrs. Young, A. Howard, Norris, Harrison, Clough, the Rev. J. Wood, and Mr. Bywater; and the choruses were rendered throughout with remarkable feeling and precision. The programme also contained a short selection from Mr. Barnett's Cantata *The Ancient Mariner*; and some part-songs, which were exquisitely given, especially Barnby's "Sweet and low," which was encored, and Lahee's "All ye woods and bowers." Every credit is due to Professor Diemer for the excellent manner in which he has trained the choir, and the zeal he has invariably displayed in the interest of this rising Society.

BOWDON.—On Thursday afternoon, the 18th ult., the fourth annual Festival of the Frodsham Deaneries Choral Association, was celebrated in Bowdon Parish Church.